

Mr Knight

THE 1940s

THE 1940s



Miss, Mister and Song

A PRETTY GIRL IS LIKE A FINE BOUQUET

—but the bouquet in question may come from a bottle instead of a bouquet of flowers

Most beautiful women resemble a mass of some especially fragrant bloom.

However, they are

comprised of girls who soon softly reveal their real

advantages of

some delicious

drink plus the

deep understanding

and enjoyment

it expresses in their

beams. Such girls,

with their greater

activity and more

quickly naturally

appeal to the drinking

men present

a gallery

of bottled and

selected bouquet

resembling with

truly superb

their bouquet, who

on this rare

possess proper

discipline for the

deliciously perfect

product still to come!

For girls with matching

drinks of fine taste, please

keep the page





Part politics and part art, the five white New Yorks she has been chosen to synthesize look Deana Dornis whose reputation on stage, screen and TV is growing to match the best children's



Representing the duo, and ripe remnants of Old Italy with its very spiced smells, near and late is the amazing Paolo Boni, whose perfect frame, slender build, offers a glimpse of a manhood and a bite, all its own. Paolo, another boy Hollywood made and changed into, seems without a shirt, wearing a silver necklace.



When it comes to the New England Winter scene, Colorado Governor Henry W. Allen is just one of the guests at the Woodward Inn. The Lehighmans and the Bordenhaves, Clarks being my in-laws, are on their way to the hotel to see the folk to whom he owes his

[illegible]

Only those who are not under 18 years of age, are not married, and are not currently in a relationship may apply. For more information, visit www.employment.gov.



June brings her party costume with her to her audition

June goes to a party

The fabulous 19-year-old British beauty tells **SIX KNOCKS** a readers how she goes about having a ball

■ Ever since I have been old enough to hear about parties I have been crazy about them. Curiously enough I believe that I enjoy them more than most people for the very reason that I do not smoke or drink. At any rate I do seem to have a far better time at them than most the people who smoke.

Before I came to America last year when I was still a hard-working teenager playing the clubs in London and on the Continent, it seems to me there were parties every night. A group of show-people was always too hot to wangle or being invited to some party than their party and taking the show.

Perhaps the best I like parties so much when my mind all at night much better than it is in the most with my age. At any rate I seem to have to do a lot more pep-speeches and then I am not bored about the performers for the moment. At any rate we are the accompanying persons. It is going for me to be with it.

It is an odd thing—because in Europe, especially those of Hollywood as long as incredibly big stars—but there seems to be the heavy market here from all London. At any rate I don't get asked to do many. When show people work in the U.S., they don't seem to go to parties as much as we do back home.

When I got over here, I went right into a leading role in "Thunder in the Sky" opposite Joel Chandler—and since then I've been out to the west with Spike Jones and his band of musical madmen. Right now I'm expanding for some big time nightclubs with the sort I did in England and Europe and then may be soon across eventually.

Being out with the Jones orchestra was an experience I don't have in a hurry, but you will see that long ago a reporter asked me if I had had any successful ex-



by JUNE WILKINSON



Get with the flock
have party in rear!



There's a lot of me
to let up a show

And wrap with them
at least for now!



Here I am and yet
let me party legal

paragon with Spike and the harem. All I could tell him was that I didn't really know any other kind. It was just one party thing after another, but it was a great bunch and great experience. It was certainly new for me and I've played just about every kind of show there is—over when I was 12 years old!

One thing bothered my when we played Reno. They had my picture plastered all over town and somebody put my age on it. Since I was still eighteen, I was too young legally to mix any of the booze. The worst part, when I could do my act every night, I couldn't even visit any of the hotel lounges or gambling rooms to see the other stars entertaining there.

By most of the time I stayed at Lake Tahoe, where one hotel was run by the cops while the men had all the fun. We even had married girls during the afternoon. One thing about Spike and the harem—they certainly are all young at heart. Then we did the Automobile Show at Phoenix, Arizona, in a huge tent. That was just something new to me.

That don't get me wrong—I love America. It's a hot and so friendly and Hollywood like New York is a most exciting place for an entertainer. I used my one thing—when they do throw a party at Hollywood it's a bang my all and after I did a dozen of the annual *Publicity Star's* Hollywood Ball and had a great deal of fun there. My only complaint is that there like that don't come along often enough.

When I do go out to a party it's a real operation—but an operation I love. Sometimes things go wrong though, no matter how careful you are. There was one









time in London for instance when I was dancing before a whole crowd of theatrical business doing a bit with a chest and wearing slim tight black tights faced up the sides because there was nothing but me under the lace. I could not wear pasties, and you can imagine how I felt when I found a clapping noise right in the middle of the dance.

There was only one thing to do if I didn't want to leave a national scandal or have the curtain rung down. This was to reverse the dance so the audience wouldn't see me from the rear. I made it all right, but the audience in the orchestra got a good view of the damage. They kept whispering "Don't jump—you've split your pants! And I kept my lip. "I know it, darling" But when you're torn in show business as long as I love you don't raise a cry. Nobody but front row seats had legs spread.

Still and all it does seem a pity that Hollywood with all its wonderful climate should refuse to get out more at night. I understand that in the old days when things were easier and here they had many great shows. I think it's a pity they haven't kept them up of late from the selfish point of leaving to men their reward. But until there are more parties in Hollywood again I'll try to make the most of those I do get invited to. I really don't think I'll be in for anything but a wonderful time.



that here I am beside an utterly un-
suitable — you'll never find Jan
any look, small and kitten-soft
and addicted to lavender ap-
proaches with her blue-pants, but be-
cause the broken Americanism
for the strength of a lioness.

It was then of Hughes, the late
teen half-movie operator, who
and Jan from the motion-pictures
of Central Hughes only nearly and
brought her to Hollywood. But
knew of all good things by an
intense youth activities. Hughes
was from big boys of 1930 studios
and one of his talent agents created
Jan happy feeling and passing in
a place somewhere south of Chicago
and moved her up.

"I met Mr. Hughes when I first
got out there," says she thought-
fully. "but I never saw him again."

Instead she was put under the
usual six-months contract with op-
tions and sent to study things both
types with Dennis Charles Ruth
Belmont. When her six months was
in 1933 was willing to pick up her
option, but had no immediate work
to offer Jan.

"I felt I was ready," she recalls,
and I wanted to get out in front
of a camera. So I cut out of my
contract and got an agent, and he
got me a job as a "Designer" on
sets. But when we got out on lo-
cation for the standing the man
pay me into five-percent royalty,
and the magazine never was shot. I
not only didn't see the camera. I
didn't get to see one for two whole
years."

Faded with such an expense, and
lost out of money, most girls
would have quit right there. But not
Jan—she is without her childhood
flood the pit in a bare tent. She
lashed down to work giving dance
lessons in Hollywood and teaching
history at the California Military
Academy, which must have been an
uninterrupted time for the long-
strained outside.

When I had enough money
now," she says. "I decided to give
myself another year. I set a three-
month limit on my pitch for parts
and began making the rounds of the
casting agencies. One month—nothing.
Two months—nothing. I got
down to my third week and the last
of my bookwork, and then, on
March 24 1937, I landed a hit part
as Marion Thayer.

Naturally I was scared blue,
but managed somehow. The hit led
to four more Marion Thayer
parts one right after another. Then,
with those five credits I managed
to get paid on thirteen live TV
shows and three filmed shows
along with a book of commercials.





the new ones of the movie blow us in my face, I can keep going for a while on the residuals I've picked up."

Headline: are the payments on actor contracts for repeat showings of television performances on film, and they add up to a whole lot of money for some actors. Since successful shows are repeated again and again, playing in a lot of them can lead to a nice income for years. Among Jay's parts were a flower boy in "The Idol" with Lloyd Bridges; two parts opposite David Niven in "Alma-Goddard" (Phyllis); and good roles in "Richard



"Diamond Detective" "The Court of Last Resort" and other TV straight-ops.

Although she suffers from acute acting stagefright, Jay insists that "Everyday when I work with me thinks I'm miserably ill-equipped. It's a lucky thing they can't see what's going on inside of me."

Despite her nervousness as a movie actress, Jay possesses a lot of film's supposed assets. Beautiful because it can be a liability. Recently, while making her first big time film "Up Pompeii" at the time, Jay was supposed to play a girl stricken with whom husband

had just died in a Navy hospital.

"I haven't read since I was a little girl," she says. "and the thought of having to read lines before the camera had me relaxed to other parts. While I was waiting for the take, I'd start off and had a most horrible habit of trying to walk along the horizontal wooden on shoes so much too big for me that my feet wouldn't move in the dress. They prepared me readers then, but when I tried to put them on, my legs were gone. I could hear them trying to walk me up, but I couldn't seem to get out of it."

But Jay did wake up and played the scene, an important one, with out a hitch. She says why all the more symbols of a child actress whose early big has just been completed. Another time while making a "Big Hunt" segment for television, Jay played a scene while half unconscious.

"I had to die off a ship," she says. "I was not only suffering from my usual stagefright, but faced with the additional problem of knowing I couldn't swim. So I closed it and banged my head on a machine or something and really embarrassed myself that evening and I played the scene just great."

Her laughter adds, "Oh! The way over a prompt—"Tying to be any whole animal!"



While on the subject of sex, although Jan is convinced that sex is hard to stage, "it is not on her current plans a script. [She got a boyfriend]," she says with a hint of defiance. "Who knew? But he's not in the business. In fact, except for professional reasons, I've never dated anyone connected with TV or the movies or theater. I'm not out for attention and all that jazz. What I am is in a working actress."

Otherwise Jan is the object of fan adoration, as a family currently living in Los Angeles. But Jan pretends to live alone. One of her sisters is also at the office, dodging on her mother's name. "I don't want to avoid it," she says. "Because we're competing for a lot of the same parts and neither of us wants it known. This can be a great thing, and we don't want any outside hands to get stirred in our family."

I suppose my dreamers are about the state of my sister's tongue?" she asks a little weakly. "Thanka-if I want a husband and a home but as far as my own life and my career is concerned, it's usually I like keeping house as long as I have someone around to help with the dirty work like dusting and washing dishes."

For the rest, Jan likes to dance, much beloved, novels and women of the mind stuff, is a good boxer and owns her own furniture. She neither drinks nor smokes but likes to dance. She has a pleasant alto singing voice but is unable to hold a pitch with it. She adores Italian, Mexican and Chinese food, though not necessarily in that order. Her current favorite actresses are Bette Midler and Anne Bancroft. She goes on the restaurant circuit when she isn't working parts or shoots and is a member of the Hollywood "Ladies' Comedy Club. She has no desire to be another Kim Novak or Marlene Dietrich.

I'm for a long professional life rather than the flash in the pan bit," she says. "With this in mind, she has just completed a pilot car, line for her own TV series. Says she "this much-advertised stuff something like the Gilda story where she plays a dumb blond who I want to play a smart book."

"What an earth is a book?" "A book," says Jan. "It's sort of a test."

All in all, she's a lot of girl in a very small, very short package! ☐





donna doffs to pose for prankish artist

*Hollywood's risqué Noble poses
for the expert brush and pencil of
the famed "Immoral Mr. Teas"*



ARTISTS ON PAR—sings *Reverend* Cole
Ketter's *Bill Teas*. "It's no task to
turn a good [artist] into a bad [one]. And
surely, like the *Yankee* of the current
era, *Bill Teas* should know. I mean
he is an actor's artist, who
most recently, in his cinematographic
glory as the star of that most
ridiculous of motion pictures,
"The Immoral Mr. Teas."

Furthermore, *Bill Teas* is no only
and is his idea as an artist as
he was up his first motion role. For
five weeks of years, patterns and
analysis as lovely male artists have
learned that rendering a female
body device as male is in an artist
has all the better style, perhaps
at least the better best, looked picture.

Bill Teas has been experimenting







Who wants to paint on canvas when he can smear it on something as Noble as Dore?



with a fascinating record of the art old process. Instead of pushing a lifetime of progress, progress, Dore, in essence, he has turned her into a record for his work, painting all sorts of her, reasonably covering them. However, judging by Dore's response, if not Dore's, the artist seems to find his studio laboratory work somewhat more exciting than the model. Well, it goes like that sometimes, that!



A black and white photograph of a woman with long dark hair, posing in a dramatic, seated position. She is wearing a light-colored, possibly wet, cloth around her waist and thighs. She has multiple bracelets on both wrists and is looking towards the camera with a slight smile. The background is a plain, light-colored wall.

ALL IN PHOTOGRAPHY
Interviews with Tami Marzetta
A look at the many exciting
features in SF PHOTO
and more Vol 1 No 8
which will cover the
SOUTH BEACH ARTS